

MICHAEL
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ANTIQUES
WORKS OF ART

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For the fifth Autumn we present another selection of objects from those we've enjoyed discovering. They are divergent in taste as well as national origin and medium but we feel they express a quality which transcends the set limits of time, place and material. Within the breadth of human history each work reflects a narrow moment of time but each awakens in the viewer a satisfaction of design derived from surface, line and proportion. Consider the Dayak charm that floats like a Chagall figure or the Deccani Turk, the Nuremberg/Augsburg antelope or the English turned chair. They all capture the eye, hold it, fascinate, and entice the senses.

We hope that once again you will be pleased with the objects offered here and as always, welcome your insightful comments. We await your inquiries and will provide you with whatever additional information we have available. Finally, we would like once again to thank you for your patronage and support.

FALL 1994



JOINED STOOL

An exceptionally boldly turned and exquisitely detailed English Elizabethan oak splayed leg joint stool. It retains virtually all of its original height as well as its "white" color, characteristic of the late 16th and early 17th Centuries. The owner's initials, RD, can be found branded inside the apron. It is a classic example of the time. ¶ H. 22" (52.5 cm), W. 18½" (47 cm), D. 10½" (27 cm)

see:

Victor Chinnery, *Oak Furniture, The British Tradition*, pp. 263-68, pls. 3:79-3:104.

Herbert Cescinsky and Ernest Gribble, *Early English Furniture and Woodwork*, pp. 204-207, pls. 277-293.

Ralph Edwards, *The Shorter Dictionary of English Furniture*, pp. 500-502, pls. 4-16.

R.W. Symonds, *Furniture Making in Seventeenth and Eighteenth Century England*, pp. 66-72, pls. 102-114.

S.W. Wolsey and R.W.P. Luff., *Furniture in England in the Age of the Joiner*, pls. 90-94.



TURNED CHAIR

An Elizabethan turned chair, or great chair, from the early age of oak, circa 1600, but rendered of Yew wood as it was a highly developed formal chair made for a person of considerable means. This perfectly proportioned example in the triangular form is branded TH on the top of the front posts where the owner, whose initials these are, undoubtedly rested his tankard or glass. All of the turnings, applied buttons and free rings are beautifully defined. This chair is a pure example of a classic form. Excellent condition, no restoration and a rare survival. ¶ H. 48½" (122 cm), W. 28½" (70 cm), D. 19" (48 cm)

see:

Victor Chinnery, *Oak Furniture, The British Tradition*, pp. 92-99, pls. 2:75-2:86

John Gloag, *The Chair, Its Origins, Design and Social History*, pg. 57, pl. 19.

Percy Macqoid, *The Age of Oak, 1550-1660*, pg. 72, fig. 62 & 63.

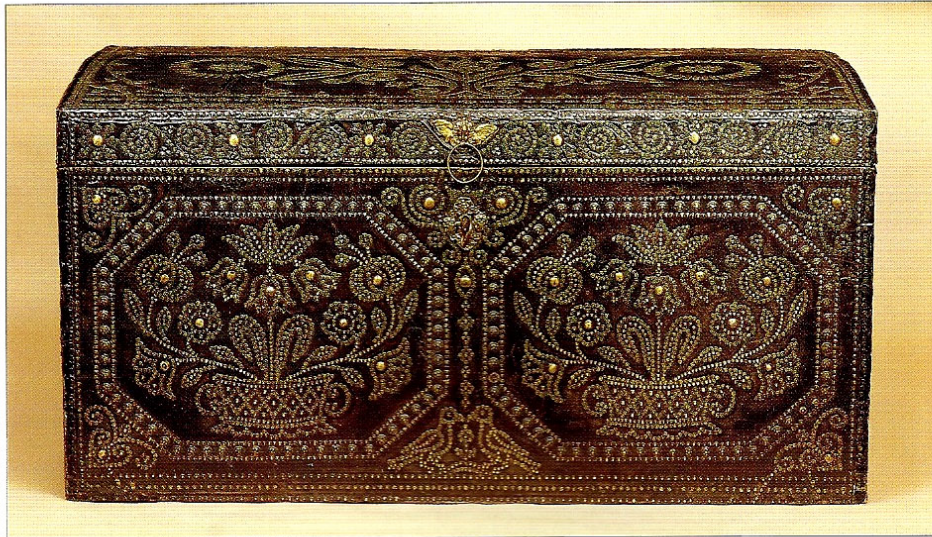
The Connoisseur, *Three Legged Turned Chairs*, Richard D. Ryder.

English Chairs, Victoria and Albert Museum, pl. 7.



BRASS CANDLESTICK

An extremely rare German, (Augsburg/Nuremburg), brass candlestick. The form is a most unusual and successful derivative from 16th Century Italian Renaissance bronze examples. This early low bell type, combined with the predecessor of the urn shaft, has a straight socket pierced with a round apperture. This model is further enhanced by being beautifully engraved all over and by employing a pseudo-gadrooning, particularly at the junction of the shaft and base. This extremely rare candlestick has survived in exceptional condition. ■ H. 6¼" (17 cm), W. 5⅝" (14 cm)



ENGLISH TRUNK

A Charles II period English leather covered oak trunk highlighted with superb tack decoration depicting baskets of flowers flanking two small birds facing each other in the middle of the lower front panel. The lid is covered by three sprawling tack-drawn flowers. The undecorated side panels retain their iron handles. The chest is rendered in the manner, of and probably by, Richard Pigg, trunk maker to Charles II. The maker used a variety of different size and shape tacks in achieving this array of motifs. Circa 1660. ♣ H. 23½" (60 cm), L. 45" (113 cm), D. 22½" (56 cm)

see:

The Connoisseur, March 1942, The Craft of the Coffin and Trunk Maker in the 17th Century, by R.W. Symonds.



CUTLERY

English or Dutch second half of the 17th Century ivory handled cutlery. Related only by quality, period and material, each is beautifully executed with specific detail and character. The full length lady above the knife blade surprises the careful inspector with a "naughty" exposure. Circa 1680. fork: ♣ H. 7⅞" (18 cm), W. 1" (2½ cm) knife: H. 8¼" (22 cm), W. 1" (2½ cm)

see:

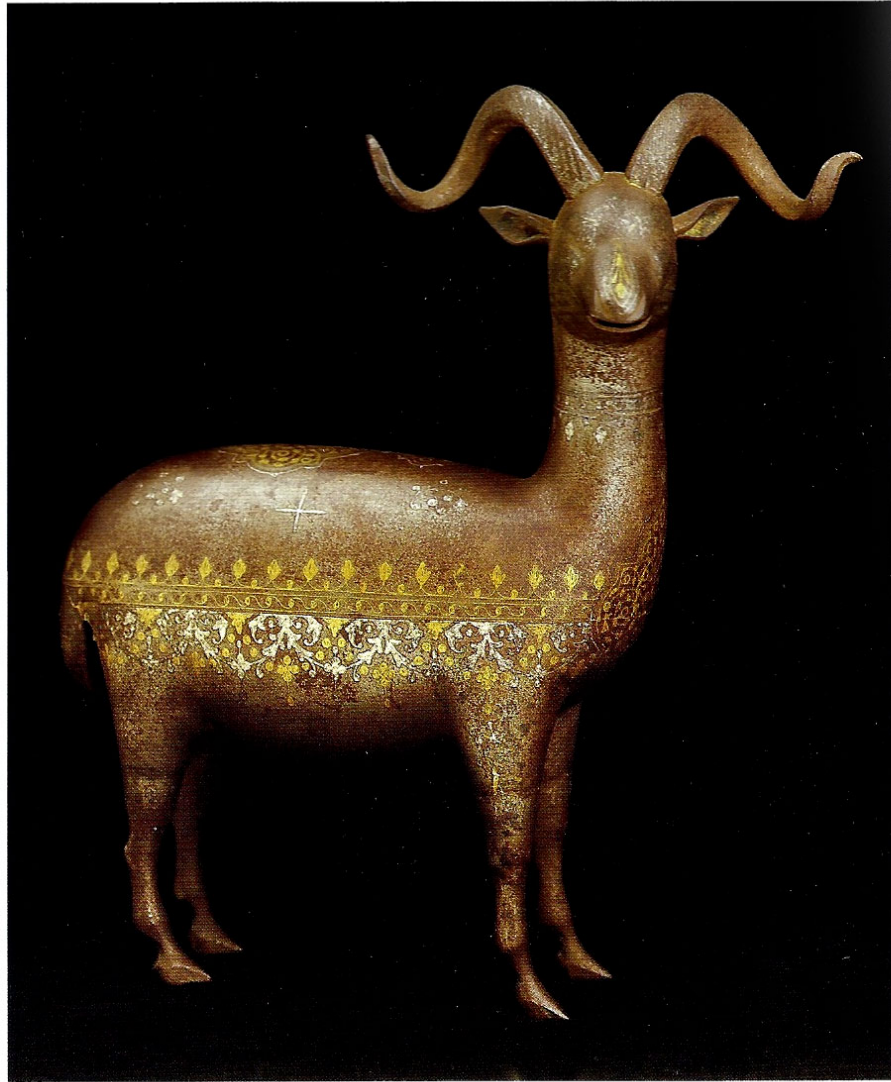
Gertrud Benker, *Alte Bestecke*, pg. 85, pl. 128.

J. F. Hayward, *English Cutlery*, pag. 30, pl. X.

knives and forks in the netherlands, 1500-1800, Hague Museum.

Major C.T.P. Baile, *Knives and Forks*, Figs. 28 & 29.

Masterpieces of Eating Cutlery, Victoria & Albert Museum.



STEEL RAM

With personality and attitude this Qajar steel ram with inlays of gold and silver was wrought with an elegance in his bearing and power in his stance. Certainly this ram is among the most appealing of the Persian steel forms. Circa 1815.
¶ H. 10¼" (26 cm), L. 9" (23 cm)



BRONZE ANTELOPE

The movement towards naturalism that begins to be expressed in the late 17th Century bronzes from the Nuremburg and Augsburg area is fully evident in the treatment of this antelope. The modeling of its developing musculature, its tentative posture, and its warm patination, all contribute to the success of this sculpture. Circa 1680. ¶ H. 8" (21 cm), L. 6¼" (16 cm), includes base



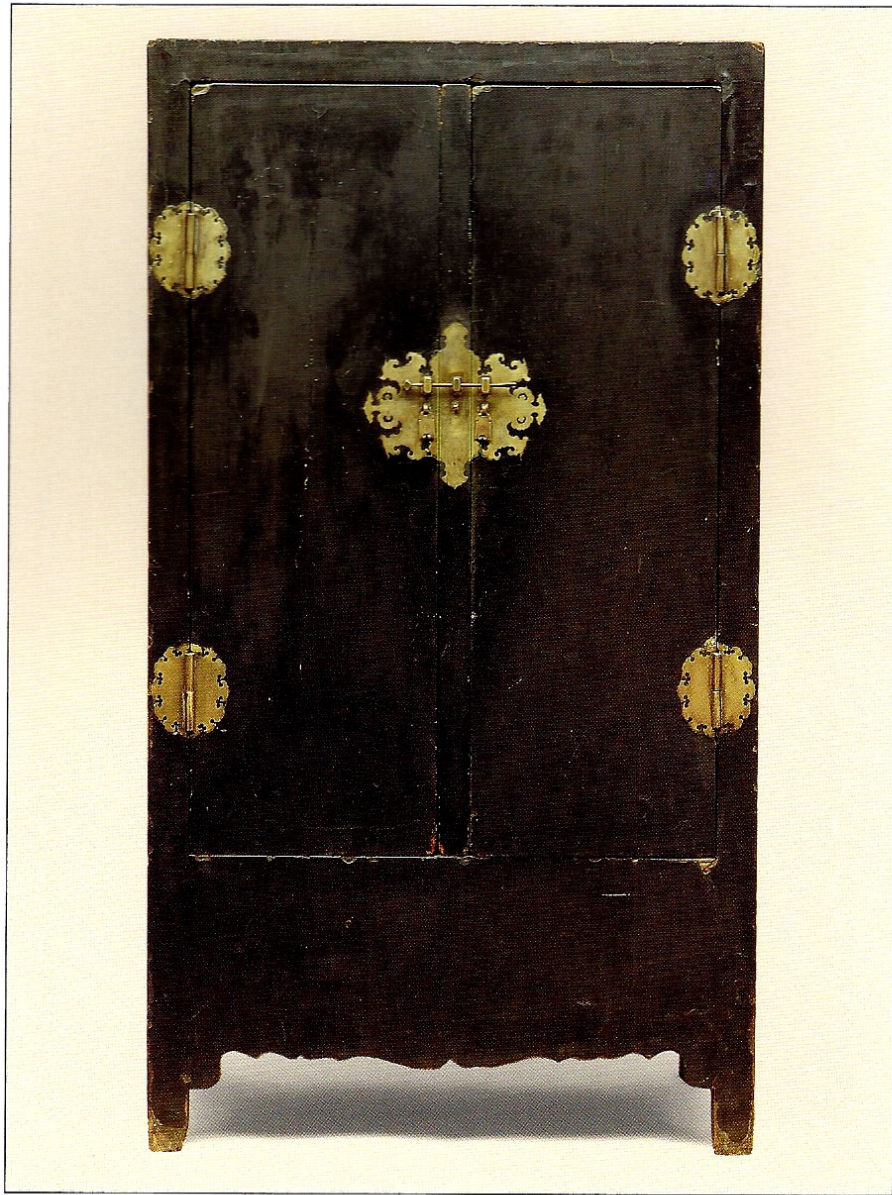
IVORY SEWING BOX

A most extraordinary China Trade Ivory sewing box 1790-1810 of the finest quality with deep undercutting. Because of the subject matter of this box as well as its superlative craftsmanship it is not unreasonable to categorize it as the best known example extant. The lid and all four sides, as well as two interior lids are completely covered with elaborate scenes depicting Europeans in landscape settings containing classical Greek architecture, western ships, men on horseback, Negro servants etc, even a flock of sheep being herded over a bridge. The interior is fitted with sewing accessories, even ivory scissors. Lion-masks at each corner supported on paw feet raise the densely reticulated apron showing it off to its best advantage. Exceptional condition. ¶ L. 11" (28 cm), W. 7" (18 cm)



PORTRAIT OF A TURK

Immediately intriguing, this 17th Century Indian miniature is a Deccani Portrait of a Turk. The Turks constituted a strong presence in the region at this time. Perhaps it was the social or political status of this unidentified man, or his facial deformity, or both that captured the artists attention. But whatever the motivation, his use of line, balance of form, color, pattern, and his exacting draftsmanship created a work of personality and artistry. Circa 1675. ¶ H. 10³/₄" (27 cm), W. 7³/₄" (20 cm)



LACQUER CABINET

A rare survival, the outer surface of this untouched Ming cabinet is completely finished in thick black lacquer while its interior has been finished in red. Even the back and underside are lacquered. The blend of its proportions and small size are most satisfying. It retains its original paktong mounts which were seldom used on domestic Chinese furniture beyond the 17th Century. Circa 1600.

¶ H. 62½" (156 cm), W. 41" (102 cm), D. 18" (46 cm)



HORSE-SHOE ARM CHAIRS

A beautifully developed pair of 18th Century brown lacquered horse-shoe arm-chairs with very fine carving and reticulation. The central panel in the back of each one depicts a spotted deer beneath the auspicious symbols of the peach of life and the bat, whose name *Fuku* when pronounced with a different tonal value means good luck. The mellow patination on the ends of the arms and their excellent condition reflect the manner and respect with which they have been treated. Circa 1770. ■ H. 39½" (99 cm), W. 25" (61 cm), D. 26" (62.5 cm)



THREE-DRAWER COFFER

Though not necessarily such a rare form, the original red lacquered surface and superb condition insist that this impressive three drawer coffer with its drawers and doors, be judged apart from its unlacquered cousins. A striking color and finish, it has strong architectural quality while at the same time this strength is not overpowering. Circa 1800. H. 34" (83.5 cm), W. 8.5" (213 cm), D. 19 3/4" (50 cm)

see:
Grace WmBruce, *The Dr. S.Y. Yip, Collection of Classic Chinese Furniture*, pg. 114, pl. 44.



STONEWARE & GOTHIC TAPERSTICK

A fine Altenburg stoneware pewter mounted mug with sprig applied decoration in white pipe clay accentuated by cobalt that fills in the bodies of the standing lions as well as the crown they support. Dated 1716 on lid. ¶ H. 10" (26 cm)

An exceedingly rare 15th Century bronze Gothic single-knop taperstick, (very few exist), excavated in the south of the Netherlands. The Museum of Fine Arts, Boston and the museum in Brussels, have in their collections some of the only known tapersticks of this period. Circa 1450. ¶ H. 2¼" (5.75 cm)

A most rare and wonderful small Cologne stoneware mug from the Maximinenstrasse Workshop. It rests on a molded foot and is decorated with raised vines and leaves below the faces of a bearded man and bonneted woman kissing one another. Such secular sentiment is rarely expressed in the decorative arts of this period. Circa 1540. ¶ H. 3¼" (8 cm)

see:

Gisela Reineking Von Bock, *Steinzeug*, pp. 441-42, pls. 827 & 828.

Ekhart Klinge, *Deutsches Steinzeug Der Renaissance und Barockzeit*, pg. 135, pls. 261 & 263.

Annaliese Ohm-Margrit Bauer, *Steinzeug und Zinn*, pp. 105-107, pl. 212-13.

Konrad Strauss und Frieder Aichele, *Steinzeug*, pg. 132, pl. 217-18.



GERMAN STONEWARE

A 1597 Raeren dancing farmer jug.

A blue grey, and manganese Westerwald pitcher with a grotesque mask below a pewter-lid, Circa 1670.

A large Frechen bellermine with three expansive medallions emboldened by acanacanthus leaves. Circa 1600.

A small Cologne bellermine jug with oak leaves and acorns. Circa 1580.

A Westerwald or Raeren jug with pewter lid, blue, grey, and manganese. Circa 1680.

see:

Konrad Strauss und Frieder Aichele, *Steinzeug*.

Annalise Ohm Margrit Bauer, *Steinzeug und Zinn*.

Gisela Reineching Bon Bock, *Steinzeug*.



PALA-STONE VISHNU

A fine quality 11/12th Century Eastern Indian Pala-stone carving from Bengal of a faceted, crowned Vishnu standing on a lotus in Samapada. Wearing a pleated dhoti, floral garland and jeweled collar he holds the gada, cakra, and sankha. Vishnu is depicted flanked by his wives Lakshmi and Sarasvati beneath lion-griffins, shown in a rampant posture trampling elephants. Much fine work was done in the Bengal region and we feel this carving maintains the characteristically high standards produced by the artists of this area. ¶ H. 33½" (82 cm), W. 20½" (51 cm), D. 8" (21 cm)

see:

Susan L. Huntington and John C. Huntington, *Leaves From the Bodhi Tree, The Art of Pala-India (8-12th Centuries) and Its International Legacy*, pls. 36 & 37.

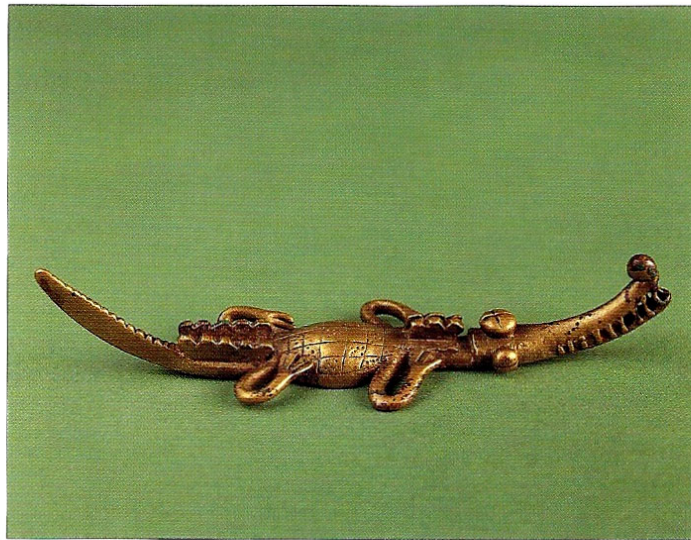
Pratapaditya Pal, *Indian Sculpture, Volume 2*, pg. 104, pl. 100c.

J.C. Harle and Andrew Topsfield, *Indian Art in the Ashmolean Museum*, pg. 40, pl. 48.



MAKARA HEAD

From a stairway in Rajahstan, this 10/12th Century sandstone classical interpretation of a Makara, whose open mouth reveals the goddess Ganga within its teeth, is a vigorous contrast of smooth surfaces balanced by sinewy lines. The latter serves as a foil for the creature's bulging eye, lifted trunk and open mouth. This mythical crocodile-like creature symbolizes water as in the waters of creation. ¶ H. 15" (38 cm), W. 19½" (50 cm), D. 5½" (14 cm)



ASHANTI GOLD WEIGHT

An 18th Century Ashanti brass gold weight taking the abstracted form of a crocodile. Full of whimsy and mockery these little weights are sometimes, as is this one, a testament to a simple design vocabulary that encompasses, engraving, curves, loops, saw tooth edging, applied dots and scrolls. They are infused with individuality and folk humor. ¶ L. 5¼" (13.5 cm), W. 1½" (3.8 cm)

see:

Harrie M. Leyten, *Gold Weights from Ghana and the Ivory Coast, Tales in Bronze*.



PILLAR RUG

A late 18th Century Chinese pillar rug used mainly in Buddhist prayer halls and temples. These rugs, when wrapped around a temple's standing columns allow the two ends of the dragon's body to join together thus completing the image of this fiery creature encircling its post in serpent fashion. The dragon shown here ascends amid clouds as he rises above the wave-splashed "longevity-hill", set in the "happiness-sea". Ex. collection; Rose Cummings; purchased from her sister. ¶ H. 89" (223 cm), W. 33½" (85 cm)

see:

Lennart Larson Jr., *Carpets from China, Xinjiang and Tibet*, pp. 83 & 90, pls 94 & 107.

H.A. Lorentz, *A View of CHINESE RUGS from the seventeenth to the twentieth Century*, pls. 74-79.

Charles I. Roster and Jiz Guanyan, *Chinese Carpets*, pls. 33 & 69.



JADE CARVING

A positive tour de force of Sung or pre-Sung jade carving- inspired by a bronze prototype. The sculptor was himself an inspired artist of no small skill. He has created for us a small scale masterpiece of perfect proportion enhanced with archaic surface decoration and flanked by the most spirited, most vigorous dragons. The piece is in excellent condition with a calcified surface from burial. For a material which is harder than steel and ground down under bamboo tools using a sand, this is a testament to artistry and patience – almost synonymous with great Chinese art. ¶ H. 3 $\frac{1}{8}$ " (7.75 cm), W. 4 $\frac{1}{2}$ " (11.5 cm)



CHINESE MAT

A late 18th Century Chinese square rendered with a central dragon hovering above a jewel while in each corner is seen another of the cavorting creatures. These dragons, in spandrel-like position, flank the stylized, "shoushan-fuhai," or "longevity-hill-happiness sea". Though assumed to have been throne or stool seat covers they may also have been used as prayer mats. ¶ H. 27" (68 cm), W. 26 $\frac{1}{2}$ " (66 cm)

see:

Lennart Larson Jr., *Carpets from China, Xinjiang and Tibet*, pg. 85, pl. 97.

Charles I. Rostov and Jia Guanyan, *Chinese Carpets*, pg. 110, pl. 66.



JAPANESE PAINTING

An early 19th Century votive painting, or "Ema", made as a temple offering. The subject, a horse, is depicted tethered to a post. At one stage in Japanese history horses were given by the wealthy to temples as offerings. Centuries later pictorial representations of horses were offered in lieu of the live creature. Subsequently, with the rise of the middle class in Japan, the greater populus was able to donate these renderings as well. Many are almost cartoon-like and quite a few are inept. However, the example pictured above is a very accomplished one. Circa 1820.

see:

Victor and Takako Hauge, *Folk Traditions in Japanese Art*, pp. 62-63, pls. 28-30 and pg. 231.

Hugo Munsterberg, Mingei, *Folk Arts of Old Japan*, pg. 63, pl. 37, pg. 81, pls. 46 abc.

Soetsu Yanagi, *Folk-crafts in Japan*, pp. 34-35.

Mingei, *Japanese Folk Art*, The Brooklyn Museum.

Japanese Folk Crafts Museum, Nippon Mingeikan.



DAYAK CHARM

This dream-like Dayak charm, carved front and back, is the work of an unschooled master though one who communicates in the balance and other worldliness of this small carving more magical spirit than I should try to express in words. Borneo, Circa 1900. ¶ H. 2¼" (5.8 cm), W. 4" (10.5 cm)



TIBETAN BOOK COVER

An extremely rare and beautifully mellow 10/11th Century Tibetan book cover picturing what initially appear as two geese with intertwined necks on opposite sides of an altar. Carefull inspection reveals that there are in fact three geese one of whose neck and head is superimposed over anothers body and ends above its legs. This notion of intertwined creatures may have come out of central Asia at an earlier time and it is noteworthy to discover it being employed in the context describrd above. ¶ H. 4¼" (11 cm), L. 13" (34 cm)



CANDLESTICKS

Easily one of the finest 15th Century bronze 4-knop candlestick known. This is an important and fully developed example, almost surely the product of Nuremberg or Augsburg, (its iron core is partially visible in the shaft). Even the base is pierced with a Gothic configuration of 5 holes. The execution of every detail is handled precisely and with the highest degree of craftsmanship. ¶ H. 11 $\frac{1}{8}$ " (28 cm), D. 5 $\frac{1}{2}$ " (14 cm). An excellent 15th Century German or Dutch towerstick stick raised up on three lion feet. The blade-like knops are sharply turned as are the molded areas and the castellation is bold. Further Gothic flavor is added by the five-hole piercing just below the drip-pan as well as in the belted area above the base. ¶ H. 15 $\frac{1}{2}$ " (39 cm), D. base 6 $\frac{1}{4}$ " (16 cm). This rare, 12/13th Century bronze traveling candlestick was cast in two pieces: the round base raised on three antropomorphic feet with small balls on either side, (perhaps a phallic suggestion), and a separate bayonet mounted pricket. Originally a slender chain connected the two pieces to prevent loss while traveling. This candlestick was excavated in Cologne, Germany. ¶ H. 3 $\frac{3}{4}$ " (9.5 cm), D. 2 $\frac{3}{4}$ " (6.5 cm). Excavated in the south of Holland this 15th Century bronze towerstick is of unusually small size. The turnings are fully developed and the casting thin and fine. Excellent condition with original pricket. ¶ H. 5 $\frac{1}{2}$ " (14 cm), D. 2 $\frac{1}{2}$ " (6.5 cm).

see:

Veronika Baur, *Kerzenleuchter aus Metall*, pg. 60, pl. 49.

Kerzenleuchter Aus Acht Jahrhunderten, Museum Fur Kunsthandwerk, Frankfurt am Main
Koper & Brons, Rijksmuseum, Amsterdam, pp. 85-90, pls. 108-18, pg. 102 pl. 139.



BELLBASE CANDLESTICKS

A pair of particularly robust and fully developed Danish/Swedish bellbase candlesticks from the first half of the 17th Century. It is believed that bronze workers escaped the restricted atmosphere of the foundries in the Nuremberg/Augsburg area and ventured north, helping to develop the industry in Denmark and southern Sweden. Though the metal is a bit different from that of southern Germany and the threads of the shafts a bit coarser, the treatment of the exterior finishing bears close comparison with what we believe are the antecedents of some of this early Scandinavian lighting. ¶ H. 10¼" (21 cm), D. 6¾" (17 cm)

see:

Arnstein Berntsen, *Lys Og Lysstell Gjennem 1000 Ar*, pl. 13C & 24C.

Sigurd Erixson, *Massing*, pg. 176, pl. 167.